

Consider the dedications in the following works of art
Les Mots of Jean-Paul Sartre ["A Madame Z"] Les Chouans
 of Honoré de Balzac ["A MONSIEUR THEODORE DABLIN, NEGOC-
 IANT Au premier ami, le premier ouvrage. De Balzac"]
Queen Victoria of Lytton Strachey [To Virginia Woolf"]
Polish Rhapsody of Alexandre Tansman ["To the Defenders
 of Warsaw"] Symphony of Psalms of Igor Stravinsky ["Com-
 posed for the Glory of God and Dedicated to the Boston
 Symphony Orchestra on the Occasion of the Fiftieth An-
 niversary of its Existence"] Symphony No. 7 in E Major
 of Anton Bruckner ["To His Majesty the King, Ludwig II
 of Bavaria, in Deepest Reverence"] Du Côté de Chez Swann
 of Marcel Proust ["A MONSIEUR GASTON CALMETTE Comme un
 témoignage de profonde et affectueuse reconnaissance.
 Marcel Proust."] Les Lauriers sont coupés of Edward
 Dujardin ["En hommage au suprême romancier d'âmes,
 Racine."] Gloriana: The Years of Elizabeth I of Mary
 M. Luke ["This story completes my trilogy which has
 detailed the history of the House of Tudor. I dedicate
 this book to the memory of its most illustrious member,
 who has been a challenging companion, if, at times, a
 tyrannical mistress. I count myself the better for as-
 sociation with the indomitable Elizabeth R."] for example
 and ask yourself the following questions: Why do those
 who bring into existence works of art frequently dedicate
 them to specific individuals and/or organizations? What
 are the primary categories into which all works of art
 can in terms of the persons or organizations to whom
 they are dedicated be divided? What percentage of those
 autonomous-aesthetic phenomena that were created in the
 Western world in the thousand-year period beginning in
 900 A.D. are not dedicated to specific individuals and/or
 organizations? To whom are the greatest number of those
 works of art that are dedicated to specific individuals
 and/or organizations dedicated? With what frequency
 does one encounter enigmatic dedications for example
 "To D. E." or "A la comtesse de ***" in works of art?
 Is it not probable that the individuals and/or organi-
 zations to whom works of art are dedicated by creators
 of autonomous-aesthetic phenomena in periods of history
 in which the primary will-to-art is the will-to-empathy
 are not unlike the individuals and/or organizations to
 whom works of art are dedicated in periods of history
 in which the primary will-to-art is the will-to-abstrac-
 tion? With what frequency do creators of phenomena
 that are at the same time autonomous and aesthetic
 dedicate their works of art to individuals of the past?
 to individuals of the future? to their contemporaries?